

Monika Patuszyńska

PORTFOLIO

BIO

Artist and curator, explorer of abandoned spaces and untried paths, member of the International Academy of Ceramics (AIC/IAC) .

In 1999 she graduated from the Faculty of Ceramics and Glass at the Academy of Fine Arts in Wrocław. She was the last designer at the Zakłady Porcelitu Stołowego Pruszków (Pruszków Table China Factory) and the last president of the International Ceramics Symposium “Porcelain Another Way”. Between 2014 and 2016 she held the position of the Artistic Director at the Institute of Design in Kielce. Her works can be found in museum collections across the world, including the Museum of Modern Ceramic Art in Gifu, Japan, Jingdezhen Ceramics Museum in China, Mungyeong Ceramics Museum in Korea, Keramikmuseum Danmark in Denmark and Musée de la Céramique in Vallauris, France.

How white the white is? (from the Genealogy series/ on
adjusting and mismatching), 2019
porcelain, parian
h. 47 cm, 55 cm



Genealogy project (2019)/ On relations: on adjusting, on mismatching and the difficult art of maintaining a balance.

porcelain & parian, h. 60 cm, 40 cm



Genealogy project (2019)/ On relations: the difficult art of maintaining a balance
porcelain & parian
h. 30-45 cm



from the Debris series (Talavera Tales, 2017),
porcelain, h. 40-55 cm



TransForms Plus/ Debris series (2017, Shangyu Tales),
porcelain, l. 41 cm
in the collection of Shangyu Celadon Modern International
Ceramic Art Center, China



TransForms Plus/ Debris series (2017, Shangyu Tales),
porcelain, l. 44 cm



from the Genealogy series/ on relations (2019)
porcelain, parian
h. 25- 33 cm



On relations/ Triangulation, from the Genealogy series (2019)
porcelain, parian
h. 40-45 cm



from the Genealogy series 3 (2019)/ On contrasts
porcelain, engobe, h. 15-35 cm



from the Genealogy series 2 (2019)/ On contrasts
porcelain, parian, h. 15-35 cm





On fitting and not fitting in and about its price,
2021, porcelain, h.35 cm

cast in the previously bisqued pieces and then
bisqued together again

On fitting and not fitting in and about its price,
2021, porcelain, h.33 cm



By choosing casting as the primary production method I have situated myself within the ages of porcelain industry and defining myself towards the past and the present also plays a huge role. I am inspired by the process, most of all by its errors and accidents. I constantly seek out the difficulties posed by working in porcelain. The objects themselves are not the main focus; they are a side effect of my explorations. I do not believe that a plaster mould as it exists in a factory, smooth and fine, is a true plaster. I do not believe that true porcelain is smooth, submissive and docile, even though it is often presented as such. You can deprive your cat its claws, but will it still be a true cat? That's why my plaster is rough and my porcelain can injure.

What interests me most is to cooperate with the material, to understand it and to treat it as a partner by embracing the imperfections of the process. Direct contact with the medium is essential as it is all about balancing between maintaining the control and letting be in an attempt to capture the true nature of the material.

In our culture an accident is considered an error.

However the tamed accident is not an accident any more, is it? It becomes a technique.

I am an accident tamer.

Monika Patuszyńska